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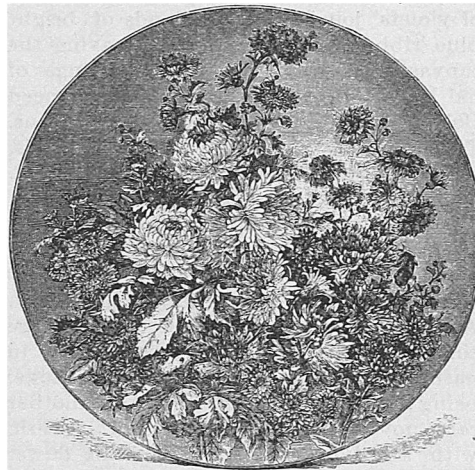
## NEW BOOKS.

THE "Little Giant" Cyclopedia, published by McDonnell Bros., of Chicago, is one of the most comprehensive treasuries of facts that we have ever seen. It is full of maps, charts and diagrams. The alphabetical index contains a list of more than 1,500 subjects. The era is fast approaching when no writer will be read by the majority except those who can have for bales of manuscript what the hydrostatic screw provides for bales of cotton—condensed into a period what before occupied a page. The book is packed with handy facts that will settle many an argument. There are maps of the various states, historical tables, and tables relating to the duration of life, the world's great fairs, crops in the United States, the population of cities, scientific facts, facts about railroads, lumber, &c., a dictionary of synonyms, useful recipes, a system of memory, and a compendium of legal advice. The price of the cyclopedia is one dollar.

"DESIGN in Textile Fabrics" by Thomas R. Ashenhurst, Head Master of the textile department in the Bradford Technical College, England, is a book that should be in the hands of dealers in upholstery goods, upholstery salesmen, and every one interested in knowing anything about textile fabrics. The book is illustrated with ten colored plates, and over a hundred illustrations. It sets forth the principles of design in textile fabrics, and deals with the subject in a manner to combine the question of decoration with that of the proper construction of the cloth. Most men engaged in the manufacture of textile fabrics have their attention confined to one branch, to one class of goods, and have become proficient from practice only in that class. Hence even amongst the producers of textile fabrics, there can exist a vast amount of ignorance on the question of textile fabrics as a whole, and hence also the necessity of such a work to inform those most interested on the nature of the different fabrics and the various processes necessary to create the different classes and styles of fabrics. The disappearance of the old apprentice system, and the growth of large establishments with their consequent subdivision of labor, accompanied by the ever increasing demand for fabrics of more artistic character to be applied to useful purposes, make it imperative upon the would-be designer, or manufacturer, to understand more fully than he has done in the past, the principles upon which fabric should be constructed so as to fulfill all the necessary conditions. In the work before us the subject of textile fabrics is exhaustively considered. There is a chapter devoted to the construction of threads with a description of the structure and ornamentation of fabrics. There are chapters devoted to stripes, checks, twills, double cloths, figured cloths, gauze and plush fabrics. Having first considered the nature of fabrics and the uses to which they are to be applied, the author goes on to discuss the character of the fibre from which the fabric is to be made, proceeding from the thread to the woven cloth considering it first from the useful point of view, then from the ornamental, and finally from a combination of both purposes. He discusses the various modes of ornamentation and the effect of such ornament upon

the structure, and shows the extent to which utility will be impaired or increased by the particular method of ornamenting adopted. Given all this, along with a knowledge of the mechanical operations of weaving, and also of the principles of decorative art, the designer will possess all the materials necessary for the successful following of his vocation. The book is published by Cassell & Co., Fourth Avenue, New York, the price being 200 dollars.

"CHINA PAINTING," by Miss Florence Lewis, is an admirable handbook on this most delightful branch of household decoration. The work has sixteen original colored plates, and scattered through the letter press are a number of very beautiful designs for dishes, one of which we reproduce, having chrysanthemums for its motive. There are full lists of the various colors and implements necessary for china decoration, together with a description of the best method of using brushes and pigments. The book is thoroughly practical, and the beauty of the colored illustrations makes



CHRYSTHEMUMS, BY MISS FLORENCE LEWIS.

the reader anxious to begin work on china in emulation of such brilliant colorings. There are two colored sketches of pansies, representing the first and second stages of the work, and there are also two similar designs of a kingfisher on the wing. A spray of apple blossoms is wonderfully brilliant. China painting is not at all a difficult art to achieve, if one will only give it a little patient study. The outcome of a few brilliant pigments laid on with a firm hand according to some well conceived design, is wonderfully satisfying, and we think there is no art that will give such results at a cost of so little study. The book is published by Cassell & Co., Fourth Avenue, New York, and the cost is 2.50 dollars.

"ENGRAVING; its Origin, Processes and History," is the translation of the work "La Gravure," by Le Vicomte Henri Delaborde. It is an account of the processes and history of engraving from the time of the Egyptians, Greeks, Etruscans and Romans down to engravers of our own time. It is a fascinating study, this incising of metals and wood. The various processes of wood cutting or engraving in relief, line engraving on metal, and engraving in camiau are described, the latter being a process by which we may produce on paper a scale of tones of various depths somewhat similar to the effects of drawings, washed in with India

ink and touched up with white. The early Dot style of engravings is also described, as well as the process of etching, together with the processes known as stipple, crayon and aquatint. The book is lavishly illustrated with wood cuts by which the various styles of engraving are reproduced. There are fifteenth century German wood engravings representing the Crucifixion, and the infant Jesus. There are also reproductions of engravings in the Dot style, St. Christopher, St. George and other saints and heroes. Some of the illustrations are in the quaint, sympathetic and thoroughly original style of Albert Durer, whose works are steeped in the sadness of the middle ages. There are illustrations of the "Lucretia" and "Poetry" of Raphael, by Mark Antonio. There are reproductions of the Florentine style of engraving after Baccio Baldini. His illustration of Hell for the Divina Commedia, shows that place to be a very decorative region, the tortured inhabitants of which appear from the mouth of fiery pits that resemble the vomitories of crematories beautifully panelled in the Renaissance style. We are afforded glimpses of the extraordinary realistic skill of Lucas Van Leyden, and several fine etchings by Rembrandt, the subjects of Faust and Jacob being specially fine. There are also examples of French engravings beginning with that fine subject of Jean Duvet, entitled "The Power of Royalty," down to the beautiful line work of Bervic, and the pastel and crayon style of Henriques. There is a chapter devoted to English engraving by William Walker, the subject being treated from the time of Caxton, down to the cotemporary bank note engravers of England and America. The work is of a particular value to engravers and designers of all kinds, while at the same time it is written in a style that will please the ordinary reader. It is eminently valuable on account of its numerous engravings which exhibit at a glance, the various styles and methods of the masters of this beautiful art. It is worth a great many times the price of the book to have possession of these reproductions of the world's treasures of the engraving art. The book is published by Cassell & Co., of Fourth Avenue, New York. Price 2 dollars.

## THE NEW SEASON'S WALL-PAPERS.

M. H. BIRGE & SONS.

THIS firm, which makes a specialty of producing high class artistic wall papers, have this year exceeded all previous efforts in the creation of novel and artistic effects. In the ordinary line of papers, they have added a line of glimmer effects, a decided novelty in wall papers. In some of the papers, the ground is first decorated with horizontal bars resembling satin ribbons, about an inch in width, while superimposed thereon, are beautiful floral patterns in flat tints. In some motives, there are detached floral sprays, wherein wild flowers of the daisy order are produced in a heliotrope glimmer, the leaves of the plant being in ordinary bronzes. Each of these papers has a frieze and ceiling design to harmonize with the wall filler, both patterns and color being in a simultaneous contrast. It may be here noted that this firm have